

The Hymn

APRIL 1957

Commemorating the 500th Anniversary
of the Moravian Church or Unitas Fratrum



Vater der barmhertzikeyt /
bronn aller güttikeit / las heut
deine gnad zu vns fließen vñ vns der genießen
O vater der du den heylandt / christum vns
hast gesant / las vns seines verdiensts anferdē /
nicht beraubt werden O vater der du vns
liebest / vnd deinē sohn giebest / hilff dz wir vns
fest an ihn halten / vñnd mit nicht abspalten
Christe gotes sohn / v du von dem höche
sten thron / gesant in dñse welt bist kōmen /

"Song of the Birth of Christ" copied from the song book
of the Bohemian Brethren, (Year, 1531) considered to be
the first printed hymn book with both words and music
to come into the hands of the laity.

The President's Message

HYMNIC ANNIVERSARIES AND LOCAL INTEREST

In the last issue of THE HYMN, I noted the unusual number of important hymnic anniversaries in 1957. I would like now to enlarge upon this subject particularly as it relates to the development of local hymnic interest and organization. Two aspects of this matter seem especially pertinent.

In the first place, these anniversaries provide vital subjects for the programs of local Chapters and Committees. The headquarters organization in New York, realizing the value of these anniversaries, is basing its 1957 program largely upon them. A tentative schedule of its plans has gone out to members of the Society in a previous mailing. Copies of this outline may be obtained from the New York office.

In the second place, these anniversaries provide an unusual opportunity for members of the Society not already organized in Chapters or Committees to find a closer fellowship in developing one or more anniversary observances in their community. Such projects will bring together individual members in activities of nation-wide interest and thus create a local bond which could easily crystallize in the organization of a Chapter or Committee of the Society. The ground would be laid for future activities which would further local hymnic interest.

Dr. Harvey Dr. Hoover of 22 Seminary Place, Gettysburg, Pennsylvania, is the chairman of the Society's Committee on Chapter Organization, and will willingly assist groups which desire to develop a local organization. The New York office of the Society can furnish lists of Society members in any community or area as the basis for such a move.

Thus 1957 brings a two-fold opportunity: to honor some of the great figures in the hymnic world and to create local organizations which will represent the Society in its growing program of hymnic activities.

—DEANE EDWARDS

The American Guild of English Handbell Ringers will hold its fourth annual Festival at Ipswich, Massachusetts, August 23-25, 1957. Handbell Choirs from churches are especially invited to attend and to participate in the week-end program of instruction, ensemble playing, and conferences on theory and arranging. Complete information regarding the Festival may be obtained from the Editor of this magazine or from Mrs. Norman Erb, 1661 Crescent Place, N.W., Washington 9, D. C.

The Hymn

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Rev. George Litch Knight, *Editor*

Dr. Ruth Ellis Messenger, *Associate Editor*

Edward H. Johe, *Assistant Editor*

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Editor's address: Rev. George Litch Knight, West Side Presbyterian Church, Ridgewood, New Jersey. Telephone: OLiver 2-1967.

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The Editor's Column

THE LANGUAGE OF HYMNODY

The Associate Editor of this periodical, attending a recent meeting of the committee charged with revision of the *Pilgrim Hymnal*, was impressed by the following comment, by Dr. Truman Douglass: "There is a language of hymnody as well as prayer."

Pick up a familiar hymnal. Read through the various hymns included therein. Time and again you will be impressed with the truth of Dr. Douglass' statement. There is a definite language of hymnody. This has been borne out repeatedly in hymn contests. A contestant recently wrote to the Editor: "It is very difficult to find any new expressions due to the limitations of hymnic rhyme schemes and appropriate words." Occasionally one finds a hymn which includes a word or phrase not customarily associated with such writing, but by and large, most hymns must live within rather severe limitations.

How important is it whether or not there is a "language of hymnody"? Only is it worth mentioning insofar as one is reminded of the necessary *limitations* within which hymns must be written. The best and greatest hymns are those with the common Anglo-Saxon words of every-day usage—as seen in "O God, our Help in ages past." Read the first stanza and note the utter simplicity of its expression, but with grandeur and impelling dignity, nonetheless.

Canon Adam Fox, in *English Hymns and Hymn Writers*, has written:

But are hymns really works of art then? The answer is "Yes" decidedly. But although they use the same material as the art of poetry, hymns are not poetry except by coincidence, and to say that a hymn is good or bad poetry is not to settle the question whether it is a good or bad hymn . . . plain words, plain metre, plain sense are the first requirements. They may be solemn or they may be gay, but they must be religious, and they had best be scriptural. They must do something to elevate and instruct the singer. It is not so easy to work within this limited field, but at happy moments it has been beautifully done. Hymn writing perhaps bears something of the same relation to poetry that illumination does to easel painting.

"... they had best be scriptural" explains why there is a "language of hymnody," limiting, perhaps, but with the potentialities of true greatness as a reflection of divine grace.

The Hymnody of the Moravian Church

JOHN H. JOHANSEN

A LEADING HYMNOLOGICAL AUTHORITY has said that "the hymn-book reflects the history of the Church, embodies the doctrine of the Church, expresses the devotional feeling of the Church, and demonstrates the unity of the Church." Certainly there is no element of public worship which so fuses the feelings and affections into one holy emotion as does the music of the church. Paul expressed it when he wrote to the Colossians: "Let the word of Christ dwell in you richly in all wisdom, teaching and admonishing one another in psalms and hymns and spiritual songs, singing with grace in your hearts to the Lord" (Col. 3:16).

Now we Moravians often speak about our musical heritage. Yet when pressed for something specific, the average Moravian has difficulty in stating what this heritage is. Is this heritage something real, does it have substance and meaning? We will try in this brief article to summarize specifically what constitutes the heritage of Moravian Hymnody.

I. *We begin, then with this fact.* The Moravian Church stands apart from all other Protestant churches in the length of time it has used congregational singing in its services. As a pre-Reformation Church it had opportunity of being a pioneer in this field. The first part of our heritage, therefore, is the hymn singing of the Bohemian Brethren. They began what Martin Luther continued to do half a century later.

The Ancient Unitas Fratrum was the first among the Protestant churches to publish a hymnbook. It was issued at Jungbunzlau in 1501. Of its 89 Bohemian hymns, at least 15 were composed by Bishop Matthias of Kunwald and Luke of Prague. The first hymnbook was followed by a succession of other Czech editions, plus German and Polish editions, a total of ten editions having been issued by the year 1569.

The hymn singing of the Brethren was one of their ways of maintaining morale, of teaching their doctrine, of keeping alive their traditions, not only during the years in which they flourished, but also during the days when they ceased to exist as one of the organized churches. Our present Moravian hymnal contains a dozen hymns written by leaders of the Bohemian Brethren. Among these authors are John Hus, Luke of Prague, John Horn, Matthias Gervenka, John Amos Comenius, and John Augusta.

II. *The second phase of Moravian Hymnody* is the singing of the Renewed Moravian Church. The Renewed Church published its first

hymnbook in 1735 in German. The first English hymnbook was published in 1741 and consisted almost exclusively of translations from the German. The first regularly adopted hymnbook of the American Moravian Churches, is dated 1813, and the earliest American tune book, that by Bishop Peter Wollé, is of still later date.

Now the foundation of church music among Protestants is the chorale. The term "chorale" did not, however, originate with the Reformation movement. It had been used to designate the early plain song of the Roman office, sometimes spoken of as the Gregorian choral, or Gregorian chant. The term "chorale" was later applied specifically to designate the congregational hymn of the evangelical church. A few of the chorales have become so closely identified with the Moravian Church that they are often referred to as Moravian chorales, though the use of chorales is the common possession of Protestant churches of German origin.

Among the commonly used chorales of the Moravian Church are a number which are considered to have been originally introduced by the *Unitas Fratrum* and brought into use by the brethren from Moravia. The first is Tune 185A,* usually sung with the words "Jesus, great High-Priest of our profession." This chorale was a popular melody around 1740, but it was improved by Christian Gregor and others. It will be noticed that the words sung to the tune today (No. 89), are by Count Zinzendorf (1700-1760), and were written by him as the Covenant Hymn for the observance of November 13th in 1748.

Another tune that is very old is No. 159A, usually sung with the words, "'Tis the most blest and needful part." (No. 532). Two other early chorale tunes still in use are 56A, used with the words, "Ye, who called to Christ's service are", (No. 313), and Tune 16A, used with "Highly favored congregation" (No. 263).

Although most of the tunes in the Moravian Hymnal are of German origin, other sources have been Bohemian, Moravian, Old French, and English Melodies. The Eastern or Greek Church, the Latin, English, and American churches have also contributed.

Tune 151A, commonly called the Passion Chorale, used with the words, "O Sacred Head Now Wounded" (No. 217), was a popular melody adapted by Hans Leo Hassler in 1601. It has become one of the most widely used tunes in our church today. In those of our churches where the death of a member is still announced by the Church Band, this tune is the first one played, and the words associated with it are: "A Pilgrim, us preceding, departs unto his home."

* Tunes and texts edited in this article refer to the current Moravian *Hymnal*.

To the uninitiated the chorales may seem difficult to sing and lacking in spirit. And their beauty can easily be destroyed by incorrect use. When correctly used, however, they lend to the senses a feeling of awe, contentment, blessing and humility. At the same time they seem to give us an incentive to do better the will of God and to spur us on to great deeds of valor for His sake. The effectiveness of the chorales is sometimes lessened by singing them so slowly that it becomes almost a burden to sing more than two stanzas, or on the other hand, singing them at so fast a pace that their dignity is largely lost.

III. *Moravian Hymn Writers.* The Renewed Moravian Church did not limit its hymns to the chorale. They availed themselves of the rich supply of hymns common to German Protestantism in general and in addition composed many hymns of their own. Outstanding in the production of Moravian hymns during the Pietistic period was Count Zinzendorf himself. Zinzendorf's first hymn was written at Halle in 1712; his last at Herrnhut, May 4, 1760. Between these dates he wrote over two thousand hymns. His hymn "Jesus Still Lead On" (No. 696), is universally used in Germany and is also being sung in over ninety other languages.

Historians who did not really know Zinzendorf have often represented him as an excessively emotional man. That he was not. The Count judged himself more correctly than those misguided historians did, when he said: "I have not the advantage of belonging to those people who are ruled by feeling, or satisfied with feeling, or amused by feeling. I belong to the people who think, to the people who think in abstract terms." And that brilliant biographer of Zinzendorf, Baron von Schrautenbach, says in his book (written in 1782 but worth consulting today), "The Count conquered no cities and fought no battles. He produced ideas."

But Zinzendorf shares with other great men the fate that his ideas, which were far ahead of his age, were understood by few during his lifetime, and were completely neglected for decades after his death. Partly also they were purposely concealed, because people were afraid of their boldness and shrank from drawing the logical conclusions from them.

Christian Renatus Zinzendorf, 1727-1752, son of Count Zinzendorf, and author of "Tis the most blest and needful part," mentioned above, was born at Herrnhut in Saxony. He received his education from his parents, and from Johann Langguth and others of the Brethren. He accompanied his father on his journeys. From 1744 to 1750 he lived mostly at Herrenhaag in Wetteravia ministering specially to the single Brethren. In 1750 he came to London, where he died in 1752.

His hymns were principally written during his residence in London. Their burden is a deep and intense personal devotion to the crucified Savior; the spirit being that of his favorite saying, "I have but one passion, and that is He, only He."

Henriette Luise von Hayn, author of the beautiful and reverent words of "Jesus makes my heart rejoice," was born May 22, 1724. In 1746 she was received into the Moravian community at Herrnhag. She served as a teacher in the Girls' School there, and at Grosshennersdorf, and at Herrnhut. She was a gifted hymn writer. A fervent love to Christ pervades her hymns.

This hymn was written for children, and appeared first in 1778. Children were regarded by her as Lambs of the Good Shepherd.

Johann Christian Bechler, (1784-1857), was born on the island of Oesel, in the Baltic Sea, on January 7, 1784. He came to America in 1806, and became one of the first professors of the newly formed theological seminary, then at Nazareth, Pennsylvania.

In 1812, he was ordained a Deacon and moved to Philadelphia, then to Staten Island. He was principal of Nazareth Hall from 1817 to 1822, then Pastor and Principal of Linden Hall at Lititz, Pennsylvania. From 1829 to 1835 he lived in the Southern Province. Consecrated a Bishop in 1835, he went back to Europe in 1836, served the Russian congregations for a number of years, and died at Herrnhut in Germany on April 15, 1857.

Bechler has written a greater number of compositions than any of the later Moravians in America. His compositions fall into two groups; a series of larger anthems, and of shorter hymns. The best known of these are: "To God our Immanuel, made flesh as we are," "Jesus Makes My Heart Rejoice," and "Sing Hallelujah, Praise the Lord."

The influence of the Moravians upon John Wesley is very well known. Not so well known is the fact that part of the impact of the Moravians upon Wesley was the Moravians' use of hymns. When John and Charles Wesley embarked on *The Simonds* at Gravesend on October 14, 1735, for Georgia, they were to spend nearly four months in daily association with a party of some twenty-five Moravians, led by David Nitschmann, who had become a Bishop in the previous March. On the third day after embarking, John Wesley, with characteristic energy, had begun the study of German, and nine days later the Diary records that he "began Gesang-Buch." This was the hymnbook published in Germany in 1735 and known as *Das Gesang-Buch der Gemeinde im Herrnhut*. This was, indeed, as Dr. Louis Benson has said, a momentous day in the history of English hymnody. Wesley, with the musical aptitude which was so marked in his family, would have ad-

mired the grave German tunes as well as the fervent hymns. This *Gesang-Buch* was one of the major German sources of the Wesleyan Hymnody. Wesley translated a number of its hymns.

At this point a word about another Moravian hymn writer, John Cennick, (1718-1755), would seem to be in order. For John Cennick has the distinction of having been the first Methodist lay preacher. Brought up in the Anglican Communion, he was converted in 1737, and in 1739 met John Wesley and George Whitefield. After joining the Fetter Lane Society in London in the same year, Cennick became a teacher in John Wesley's school at Kingswood, and here Cennick preached his first sermon. In October 1740 Wesley and Cennick went their separate ways, the latter doing evangelistic work with Whitefield and Howell Harris. He went on memorable preaching tours through Gloucestershire and then labored in North Wiltshire, where he earned the title of "The Apostle of Wiltshire."

As converts were won and societies organized, Cennick saw the need for religious education among the people, and for their benefit, he prepared some simple manuals of instruction and published a little volume of hymns entitled "A New Hymnbook." There followed in 1741-42 the hymnbook, "~~Sacred~~ Hymns for the Children of God in the Day of their Pilgrimage," and in 1743 "Sacred Hymns for the Use of Religious Societies."

One Moravian hymn writer, James Montgomery (1771-1854), easily ranks among the all-time great in the composition of hymns. In order to appreciate the work he did, we must know a little concerning the man himself.

Montgomery, born in 1771 and living to be eighty-three years old, was destined for the Moravian ministry, but this destiny was not fulfilled. Montgomery was fond of saying humorously that he "narrowly escaped being an Irishman," for he was born in Irvine, Scotland, soon after his parents arrived from Ireland, where his father had been minister of the Moravian Church at Gracehill, County Antrim. He received his early education at the boys' school in Fulneck, the chief Moravian settlement in England, and it was while he was here at school that his parents died, in 1783, on the island of Barbados in the West Indies, to which they had gone as missionaries. When he was sixteen years old, James was apprenticed to a grocer, but he ran away from him two years later, and became a shop-boy in a printing establishment at Wath in Yorkshire. He was already writing poetry and in 1790 went to London to see a Mr. Harrison about having the poetry published. This Mr. Harrison refused to do, but he did engage Montgomery as a shopman and from this time forth he was engaged in

newspaper work. In 1792 Montgomery became assistant to the editor of the "Sheffield Register," and two years later he secured the paper for himself. He changed its name to the "Sheffield Iris," and continued to edit and publish it until July, 1825.

Montgomery was a man of fearless political views, which were not always acceptable to the Government of the day, and twice he was fined and imprisoned for his liberal pronouncements in the paper which he edited. It is to these imprisonments that we are indebted for some of his best hymns. It appears he could "sing the Lord's song in a strange land!"

Montgomery lectured in various places on poetry, notably at the Royal Institution, London, in 1830-31 and he was in demand for many religious gatherings, particularly those of missionary organizations and the Bible Society. Dr. Benson describes Montgomery as a "facile poet in the narrative and descriptive manner." He never ceased throughout his life to work for the abolition of some of the gross social evils that disfigured the England of the nineteenth century; he advocated the abolition of slavery at a time when the doctrine was still unpopular, and formed an association for the rescue of juvenile chimney sweeps. "His Moravian background," Routley says, "gave him a missionary zeal which, allied with his lively social conscience and his literary facility, made him a formidable warrior in the Christian social cause." (Benson, Louis F., *The Hymnody of the Christian Church*, New York; George H. Doran Co., 1927, now available in a reprint by John Knox Press, p. 126; Routley, Erik, *I'll Praise My Maker*, London: Independent Press Ltd., 1951, p. 180.)

Montgomery was forty-three years old when he made a public profession of faith, coming back to the little church of his boyhood. Like William Cowper, to whom he has been likened, he was never married. He certainly knew much of "the changes and chances of this mortal life," for eventually the Government which had imprisoned him, gave him a literary pension of two hundred pounds a year! For nearly half a century he enriched the hymnody of the Church, and must certainly merit a place with the greatest of English hymn writers.

True to the Moravian tradition Montgomery was enthusiastic in the cause of missionary work overseas. One of his best and most popular hymns was inspired by this interest. "Hail to the Lord's Anointed," his version of Psalm 72, remains, and rightly, one of our greatest missionary hymns.

The language of this hymn is simple and Scriptural, Isaiah being quoted with great force in the first two verses, and the eighty-fifth

(Continued on page 59)

Count Zinzendorf's Hymns

GEORGE LITCH KNIGHT



COUNT NIKOLAUS LUDWIG von Zinzendorf (1700-1760) was a nobleman who welcomed exiles from Moravia and Bohemia to his estate Herrnhut in June, 1722. He became the leader of the Renewed Moravian Church of which he was elected a bishop in 1737, the same year he was banished from Saxony. He visited America in 1741, remaining two years, during which time the Moravian settlement at Bethlehem in Pennsylvania was founded.

Count Zinzendorf is credited with having written 2,000 hymns, of which 37 may be found in the American Moravian hymnal. Of these, only two are really well-known to non-Moravians: "Jesus, still lead on" and "O Thou, to Whose all-searching sight." The former, "Jesu, geh' voran," first appeared as Number 525 in the *Gesangbuch zum Gebrauch der evangelischen Brüdergemeinen*, 1778, in four stanzas of six lines. It is a slightly altered cento, probably made by Christian Gregor, from two hymns by Zinzendorf. Stanza 1 is stanza 10, Stanza 3 is stanza 4, and Stanza 4 is Stanza 11 of "Seelenbräutigam, O du Gottes-Lamm," and Stanza 2 is Stanza 11 of the hymn "Glanz der Ewigkeit."

"Seelenbräutigam" was written in September, 1721, first published in the Leipzig *Sammlung geist-und lieblicher Lieder*, 1725, repeated in the *Gesang-Buch der Herrnhut*, 1735. Zinzendorf undoubtedly based it on an earlier hymn by Adam Drese, "Seelen-bräutigam, Jesu, Gottes-lamm!" which was first published in the Darmstadt *Geistreiches Gesang-Buch*, 1698.

"Glanz der Ewigkeit" was written in May, 1721, according to a notation in the *Teutsche Gedichte*, 1735. It was first published as Number 470 in the *Sammlung*, 1725, in 15 stanzas of six lines. The only stanza surviving in English is number 11, part of "Jesu, geh' voran."

Shortly after meeting the Moravians on his voyage to Georgia, John Wesley translated six of the original eleven stanzas of "Seelenbräutigam" and published them in *Psalms and Hymns*, 1738, as well as in *Hymns and Sacred Poems*, 1739. Stanzas 1, 2, and 3 are based on

1 and 2 of the original; Stanzas 5 and 6 on Stanzas 10 and 11 of the original, and Stanza 4 is from Stanza 12 of the hymn "Wer ist wohl wie du," by J. A. Freylinghausen. Wesley's hymn in its entirety follows:

O Thou to Whose all-searching sight
The darkness shineth as the light,
Search, prove my heart; it pants for Thee;
O burst these bonds, and set it free.

Wash out its stains, refine its dross,
Nail my affections to the cross;
Hallow each thought; let all within
Be clean, as Thou, my Lord, art clean!

If in this darksome wild I stray,
Be Thou my light, be Thou my way;
No foes, no violence I fear,
No fraud, while Thou, my God, art near.

When rising floods my soul o'erflow,
When sinks my heart in waves of woe,
Jesu, Thy timely aid impart,
And raise my head, and cheer my heart.

Saviour, where'er Thy steps I see,
Dauntless, untired, I follow Thee!
O let Thy hand support me still,
And lead me to Thy holy hill!

If rough and thorny be the way,
My strength proportion to my day;
Till toil, and grief, and pain shall cease,
Where all is calm, and joy, and peace.

"Jesu, geh' voran" is most widely sung in the translation by Jane Laurie Borthwick (1813-1897) which first appeared on p. 14 in *The Free Church Magazine*, 1846, and was repeated in her *Hymns from the Land of Luther*, 1st series, 1854, p. 23. It was brought to America in the *Presbyterian Hymnal*, 1874, and in *Hymns and Songs of Praise*, New York, 1874. "Jesu! guide our way," a translation by A. T. Russell, written March 20, 1846, and published in his *Psalms and Hymns*, 1851, No. 61, which also appeared in the *Presbyterian Hymnal*, 1874, attributed to Zinzendorf, but with no mention of Russell. Catherine Winkworth made a translation commencing "Jesu, day by day"; J. D. Burns, in the *Family Treasury*, 1859, pt. 1, page 289, has a version commencing "Jesus, lead the way." Arthur Farlander's translation, made in 1939, was first published in *The Hymnal* 1940. For comparative pur-

poses, it is printed along side the translation by Miss Borthwick. (In the original version, Miss Borthwick's third stanza had these lines:

When oppressed by new temptations
Lord, increase and perfect patience,

which the translator altered to its present form.)

Borthwick

Jesus, still lead on
Till our rest be won;
And although the way be cheerless
We will follow, calm and fearless:
Guide us by Thy hand
To our fatherland.

If the way be drear,
If the foe be near,
Let not faithless fears o'ertake us,
Let not faith and hope forsake us;
For through many a foe
To our home we go.

When we seek relief
From a long-felt grief,
When temptations come alluring,
Make us patient and enduring,
Show us that bright shore
Where we weep no more.

Jesus! still lead on,
Till our rest be won:
Heavenly Leader, still direct us,
Still support, console, protect us,
Till we safely stand
In our fatherland.

Farlander

Jesus, lead the way
Through our life's long day,
And with faithful footstep steady
We will follow, ever ready.
Guide us by the hand
To the Fatherland.

Should our lot be hard,
Keep us on our guard;
Even through severest trial
Make us brave in self-denial:
Transient pain may be
But a way to Thee.

When we need relief
From an inner grief,
Or when evils come alluring,
Make us patient and enduring:
Let us follow still
Thy most holy will.

Order Thou our ways,
Saviour, all our days,
If Thou lead us through rough places,
Grant us Thy sustaining graces.
When our course is o'er,
Open heaven's door.

Note: The writer is indebted to Julian's Dictionary of Hymnology, Haeussler's The Story of our Hymns, and The Hymnal 1940 Companion, for much of the material contained in this article. The cut of Count Zinzendorf is one of the series found in the selection of Moravian Notepaper prepared especially for the Quincentennial.

Our readers are urged to acquaint themselves with the various materials available for observing the Quincentennial of the Moravian Church, with especial emphasis on Reformation Sunday, October 27, 1957. Suggestions for observing the Anniversary and other ways of giving emphasis to the Moravian contribution to the total life of the Church will be found on page 66.

Hymn Festivals, U. S. A.

At least once each year beginning with this issue, this column will appear in THE HYMN. The principal objectives of the column are first, to recognize well planned festivals using strong themes or significant occasions; second, to improve the quality of hymn festivals nation-wide through increased communication among organists, choir directors and others planning festivals; and third, to list persons connected with festivals so that one may write for further information. Not all festivals that come to the attention of the editors can be mentioned. Directors are encouraged, however, to send copies of their festival programs to the office of The Hymn Society, 297 Fourth Avenue, New York 10, N. Y., so that a comprehensive file can be maintained for future reference. Only those programs listing date, organization, general director and his address can be considered for mention in this column.

—DAVID A. KNICKEL, *Co-chairman of the
Hymn Festival Committee of the Hymn Society*

THE NATIONAL OFFICE of The Hymn Society of America has programs of a large number of hymn festivals that have been held in the United States and abroad during recent years. It is gratifying to learn that hymn festivals are not being held only in a few churches in scattered communities. Instead, one can observe a steady gain in their popularity. Festivals are becoming more common because they enlist the support of the musical layman, they highlight festival occasions of the liturgical year and of the parish calendar, they include texts and tunes that parishioners can sing and understand; and a hymn festival provides pleasurable programs beyond the immediate parish when choirs join together for large festivals. When all motives are considered, it becomes obvious that no occasion remains humble nor can any celebration be too special to be enhanced through the singing of hymns.

Members of The Hymn Society have a great tendency to consider hymns objectively, that is devotionally, textually, historically, and theologically. It should be remembered that hymns are composed and their texts are written so that they may be *sung*. The festival is dedicated to that purpose.

One can consider hymn festivals from several view points. Some festivals are prepared for large masses of participants. Others include especially prepared music presented by trained choirs with the congregation singing certain hymns. A third group is comprised of festivals requiring only congregational singing. Any of these approaches can successfully reveal the hymn. The writer believes, however, that the

unique feature of the hymn festival is to expose the excitement and interest inherent in the everyday music of the church. The everyday music of the church is that which can be performed without laborious preparation or by highly skilled musicians. The liturgy has an entirely different historical significance and purpose. The hymn belongs to the people! One of the qualifications of a good hymn is that it can be sung by a group of worshipers after a brief acquaintance. Thus, trained choirs should not be the center of the hymn festival. They may be requested to perform when a new hymn or setting is presented, or when the congregation is requested to listen objectively to hymns that otherwise might be thoughtlessly sung.

One of the most graceful uses of the trained choir and congregational singing was accomplished at the Holy Trinity Lutheran Church of Buffalo, New York, on February 24, 1957. "A Festival of Hymns" was presented through the combined efforts of three Protestant Churches in Buffalo. The combined choirs presented the first performance of the cantata "God of Grace, God of Glory," by John La Montaine. The cantata was based on the hymn of Harry Emerson Fosdick and the Welsh tune CWM RHONDDA. It was scored for double choir, antiphonal choir, children's choir and organ. Mr. John W. Becker was the host choirmaster.

MASSED CHOIRS. The festival mentioned above is an indication of what can be done when two or more choirs combine to give a program. There is increasing evidence that the hymn festival is being used as a union service for community church councils, sectarian festivals, special seasons and as a tribute to notable musicians, poets, or occasions. As an example of the first instance, for the past twenty years various churches in the Detroit area have joined together for an annual Carol Festival. This year 1,200 choristers from city churches sang familiar carols and invited the congregation to join in the singing of Handel's "Hallelujah" chorus. The January 16, 1957, issue of *The Christian Century* has a brief account of this event.

Christmas 1956 brought together an inter-racial group from New York City and New Jersey for an Advent Hymn Festival at St. Mark's Methodist Church in Harlem. The Hymn Society sponsored the festival with the Fine Arts Club of the church. The theme of the festival was "The Four Evangelists Present The Saviour." A narrator spoke briefly of the evangelists before congregation and choirs joined in the singing of appropriate hymns from the Methodist hymn book. (For further information write the New York City office of The Hymn Society.)

Hymns appropriate to Thanksgiving were presented by combined choirs of Sanford, Florida, on November 18, 1956, at the First Presbyterian Church of Sanford. Mr. Kirby Rogers was the conductor. The Council of Churches of Ridgewood, New Jersey, and vicinity, met in October, 1956, for their Ninth Annual Hymn Festival. No central theme was announced but the three early American hymn tunes, FOUNDATION, JORDAN and AMAZING GRACE, were featured with accompaniment on an 18th century melodeon. (The Rev. George Knight of the West Side Presbyterian Church, Ridgewood, New Jersey, can furnish further information.)

The Chicago Temple was the scene for a Fourth Annual Hymn Singing Festival in February, 1955, when twenty-two choirs joined under the sponsorship of the Chicago Club of Women Organists. "The Beatitudes, Matthew 5:1-10," were the inspiration for the program. The New York City office of The Hymn Society has a copy of the program.

As might be expected, Texas has made a strong contribution to the home church festival program. Dr. Federal Lee Whittlesey, Minister of Music at the Highland Park Methodist Church of Dallas, arranged some of his services to include the majority of the thirteen choirs the church supports. The "Doxology" and the hymn "Beautiful Saviour" have been elaborated upon, phrase by phrase, through other appropriate hymns. The Garrett Biblical Institute of Evanston, Illinois, featured "The Apostles' Creed" in a similar manner on February 29, 1956.

THE THEME AS A MOTIVÈ. From time to time, churches have been able to present the hymns of one composer, one author, one period of history or one theological concept in a hymn service. The majority of the festivals cited above have been planned in this way. Nothing contributes to the programmatic unity of the festival more readily than the central theme. One might regard it as religious education in song. In addition to those already mentioned, unique themes have been successfully used as follows:

1. "Hymns written and composed by Philadelphians," Philadelphia, Pa.
2. "Christ, The Hope of the World," General Conference of The Methodist Church, Minneapolis, Minn.
3. "The Seasons of Faith and Life," Northern New Jersey Chapter of the American Guild of Organists.
4. "A Journey Through the Church Year," the First Baptist Church, Redlands, California.
5. "The Cathedral of the Hymnal," Ohio Wesleyan University, Delaware, Ohio.

Some Desultory Thoughts on Hymns

FRANK B. MERRYWEATHER

THE WORD *DESULTOR* conjures up an interesting picture. It is of a rider in the circus, riding two or three horses at once, and leaping from one to the other. In this cursory talk on a few classes of hymns, there will be a natural connection, and I will try not to lose sight of the horses. I want to think of hymns in a threefold way, as *Militant*, *Institutional* and *Devotional*.

Militant Hymns

We first consider hymns militant, that have a propagandist value, and are sometimes in processional form. Was not Saint Hilary, the first prominent Latin hymn writer, called "The Hammer of the Arians?" Saint Ambrose, also, recognized the effective propaganda value in hymns, in the stand for the faith against heresy. A militant hymn expressing defiance of spiritual wickedness in high places begins, "Father, most high, be with us," and breathes the defiance, "Begone, ye powers of evil, . . . Depart for Christ is with us." This hymn is ascribed to Prudentius (fourth century). Other militant hymn writers include Luther, with his famous hymn, "A mighty fortress is our God." The French Protestants, or Huguenots of the sixteenth century, were strengthened to fight and endure, by their hymns.

Among modern hymns of this class, we have "Forward be our watchword," "Fight the good fight," and "Onward, Christian Soldiers." As the challenge of paganism and heresy was met in earlier centuries, so in modern times there is the challenge of the camp followers of Darwinism, communism and scientific humanism. Therefore, let some of our hymns act as an antidote to doctrines which "assault and hurt the soul." (*Book of Common Prayer*, p. 127) Militancy by means of positive and articulate belief is also required, against teaching that we can have a deep respect for the ethics of Christianity combined with the rejection of its dogmas.

Missionary hymns though of diadactic importance are not included in this brief survey. Children's hymns also come in this category, for as children keep coming into the world, they constitute an abiding mission field. As militant hymns, I am not alone in attaching great value to "Tell me the old, old story" and "Will your anchor hold in the storms of life?"

Institutional Hymns

The second class of hymns I now mention, is based on the belief in *Institutional* religion, as opposed to excessive and inordinate indi-

vidualism; hymns that buttress the institutional aspect of religion as against vague notions of religion as independent of all *forms* of religion. To many people its influence is felt in the great crises of life; at baptism, at the time of marriage, in the hour of death and burial. At such times spiritual help and guidance are looked for, and assurance and consolation in bereavement. The argument for institutional religion is a big subject, but the difficulty constitutes a challenge. If you and I read the third chapter of Colossians we should come across this statement, that we are called "in one body." Does not this seem a hopeless ideal and contrary to patent fact? Around the problem of the church hard questions hover. The church on earth does give, however, an opportunity, age by age, of preserving and transmitting the word of life to many who apart from its witness and existence would have known little or nothing of the historic faith. The classic and outstanding hymn on institutional religion is the well-known "The Church's one foundation." Institutional religion seems to make its widest appeal in all churches, at Harvest Festivals; and there is a great response at the Christmas and Easter Festivals, with their glorious hymns.

Devotional Hymns

I come now to the *Devotional* hymn, which will include the mystical. There are the noble hymns of Saint Bernard of Cluny, with their strong "other-worldly" note. There is Prudentius, mentioned above, who has bequeathed to us the hymn, "Earth has many a noble city." There is the seventh century Celtic hymn of sacramental devotion, "Draw nigh and take the Body of the Lord." There is the twelfth century cento from *Jesu, dulcis memoria*, "Jesu, Thou joy of loving hearts," which moves as by a true wind of heaven; every stanza is a prayer and the didactic element blends with the devotional.

We understand that the mystic seeks to gain union with the divine by contemplation and self-surrender; that beyond reason and science, direct apprehension of reality may be reached. Here I would recall some words of our Lord: "If a man love me, he will keep my word, and my Father will love him, and we will come and make our abode with him." Let us not be shy of the mystic element in religion. The basic and ultimate aim of Christianity is the formation of Christlikeness. We find this truth in two hymns by Charles Coffin: "Prepare we in our hearts a home, Where such a mighty Guest may come;" and in the closing lines of his Christmas hymn, "O be Thou born within our hearts, Most holy Child divine."

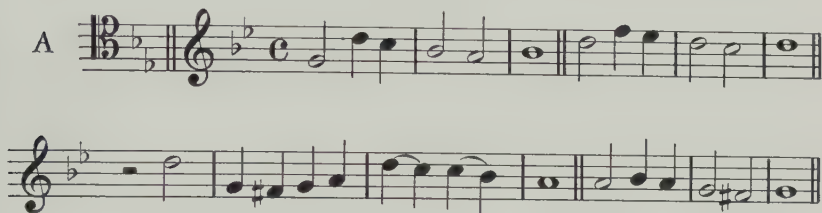
Of old it was said, "Let us now praise famous men," and "Sing ye

(Continued on page 59)

Aylesbury

MAURICE FROST

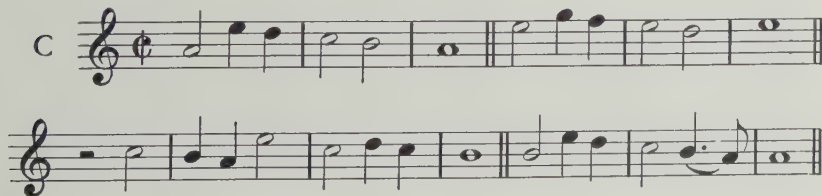
MR. ATKINS' LETTER in the July, 1956 issue of THE HYMN sent me to my notes on the above tune. The following notes on its occurrences and names may interest some of your readers. So far it has not been found earlier than Chetham's *A Book of Psalmody . . . London, 1718*, where it is without a name and is set to Psalm 50, 2nd metre. The melody is given in the form (A).



In the 3rd edition, 1724, the last line is altered to form (B).



Robert and John Barber in their *A Book of Psalmody, London, 1723*, give it without name for the same psalm. It is also in the 2nd edition of 1733 (Robert Barber's name only on the title-page). In 1727 Robert Barber published *The Psalm Singer's Choice Companion, London*, but it did not contain the tune. James Green's name associated with John Green appears on the title-page of *A Collection of Choice Psalm-Tunes, The Third Edition, Nottingham, 1715*, but the tune is not there. In the fifth edition, *A Book of Psalm-Tunes, London, 1724*, (only James Green's name on the title-page), it is re-written and set to Psalm 134, as also in the 6th edition (c.1729/30) and the 8th edition of 1738. The 4th edition of 1718 does not contain the tune, but there are other tunes in it which, until it was found, were thought to appear first in Chetham, 1718. This suggests that there is still a book to be found from which both Chetham and Green drew some of their tunes. Green's form is as follows: (C).



John Arnold, *The Compleat Psalmist*, London, 1741, sets it to Psalm 134, without a name. But the next year we find it in John Wesley's Foundery *Collection of Tunes Set to Music* with the name FETTER LANE. Later Wesley re-named it BRENTFORD in *Sacred Melody* (1761) and *Sacred Harmony* (1780-81). *Sacred Songs and Poems*, Dublin, 1749, (the book that gave us the tune DUBLIN or IRISH) also contains it, without a name, and sets it to "How beauteous are the feet."

We find a fresh name in William East's *The Voice of Melody . . . Engrav'd by William Scott, of Ashley* (printed at Waltham). Here it is called CAMBRIDGE TUNE. Like so many books of the period it is undated, but as Edmund Bishop is mentioned as Bishop of London (not late Bishop) I think we must put this edition not later than 1748. The tune is set to Psalm 134. Another book of which I have two editions is *A Book of Psalmody, Collected, Engrav'd and Printed, by Michael Beesly, and Sold by Edward Doe, Bookseller in Oxford, and by John Edmund at Winchester*. What is probably the later of the two must be dated between 1747 and 1751: this contains the tune in Green's version, without a name, and set to Psalm 134.

Another name now comes into view: WIRKSWORTH. This is in Thomas Moore's *The Psalm-Singer's Compleat Tutor*, London, 1750. In 1756 Moore also published *The Psalm-Singer's Pocket Companion, Printed for the Author, and sold by him at his House in Glasgow, And by the Booksellers in Manchester and Edinburgh*. In this and his later book, *The Psalm-Singers Delightful Pocket Companion*, c. 1761, the tune is given as WIRKSWORTH.

In 1751 Abraham Milner in his *The Psalm Singers Companion* goes back to Gawthorn's name, ALESBURY. As he included tunes which first appeared in *Harmonia Perfecta*, I think we can assume that he got the name thence and not from any intermediate source.

With Caleb Ashworth's *A Collection of Tunes*, c. 1760, it is given the same name, but in Aaron Williams' *The Universal Psalmist*, 1763, we have ALESBURY again. John Arnold produced a small collection in 1765 in his book *Church Music Reformed*, in which we get the name GAINSBOROUGH. This name also appears in the 6th edition of his *Compleat Psalmist*, 1769.

I don't think I need carry the story any further. WIRKSWORTH seems to have established itself as the name for the tune in most of the books in spite of Isaac Smith (c. 1780) preferring AYLESBURY. I have not seen the 5th edition of Arnold (published between 1756 and 1769). It may have had the name GAINSBOROUGH, otherwise Mr. Atkin's 1764 *Collection* of J. Flagg (of which I should like to know more) will be its earliest appearance.

Hymn-Writing Families

EDWARD BRADFORD ADAMS

WORKING THROUGH SOME six thousand library cards in my files to collate material for chronology or college background of hymn writers, it was natural to commence memoranda regarding several other features. Among these are such categories as "favorite hymns of the great," "American women hymn writers," as well as "hymn-writing families."

From analogy, as common interests run in a family, one recalls Adams in diplomacy, Dwight in education, Barrymore in the theatre, Dean, Waner and DiMaggio in baseball, Clinton in Albany, Harrison in the White House, Lowell in Boston, Pitt in London, Dumas, Pliny and Cato in literature. Priam, in the twenty-fourth book of the Iliad is credited with the sentence, "Your judgement is so excellent that you must have come from blessed parents."

Joseph Fort Newton, in an unforgettable sermon, indicated what it would mean to call someone a Shakespeare-man. He went on in word-sculpture to portray the significance of being a Lincoln-man. Himself at the time an outstanding Lincoln authority, Dr. Newton went on to delineate what might characterize a Christ-man. It would take a Fosdick or a Phillips Brooks to sketch the combination of power and mercy in the expression "Throne of Grace." Some such combination of the lyricist and the melodist is resident in the word *hymn*.

Here are a sampling of some widely known hymn-writing families.

BEECHER: Henry Ward, though not remembered primarily for having written hymns, made a far-reaching contribution to hymnology in his *Plymouth Collection*; his brother, Charles, pastor of First Congregational Church of Georgetown, Massachusetts, added several stanzas to Thomas Shephred's "Must Jesus bear the cross alone?" and their sister Harriet Beecher Stowe, wrote hymns still found in contemporary hymnals: "Still, still with Thee," "When winds are raging," "Knocking, knocking, who is there?"

BRONTE: The Reverend Patrick and Maria Bronte had three famous daughters: Anne, the author of *Agnes Grey*, is the only one of them mentioned by Julian; "Believe not those who say" is her greatest hymn; Charlotte, her older sister, wrote "The human heart had hidden treasure," though she is best known as the author of *Jane Eyre*. Emily, author of *Wuthering Heights*, published in the same year as the books by her two sisters, wrote "No coward soul is mine."

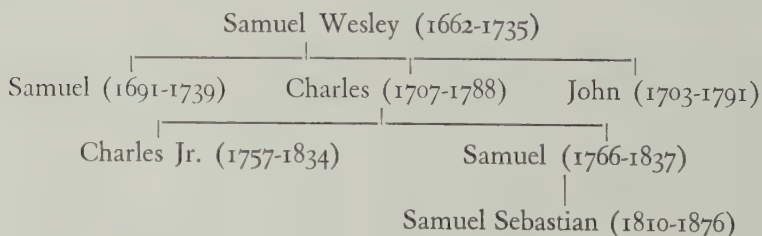
Three members of DOANE family are recalled: George Washington, author of "Softly now the light of day" and "Fling out the ban-

ner;" his son, William Crosswell Doane, wrote "Ancient of Days" for the bi-centennial of the city of Albany, N. Y., and served as a member of the General Convention Committee (1892) to prepare a standard hymnal for the Episcopal Church. A distant cousin, William Howard Doane, is remembered for his Gospel Songs, including "Tell me the old, old story," and "Rescue the perishing." He is credited with winning Sankey to the cause of evangelism.

Three generations of HOPKINS' are represented in hymnals: John Henry, first bishop of Vermont, translated from Von Rosenruth "Day-spring of Eternity;" his son John Henry, Jr., wrote both words and music of "We three kings of orient are." His nephew, John Henry Hopkins, son of the Reverend Theodore Austin Hopkins, is remembered for his hymn tunes WESTERLY and GRAND ISLE.

Within the ranks of active members of The Hymn Society are two generations of REIDS, the Reverend William Watkins Reid, chairman of the Executive Committee, and author of several hymns recently published; his son, William W. Reid, Jr., wrote "O God of Hill and mountain," which with his father's "Bless, O Lord, the village road," were published in "Fourteen New Rural Hymns," by The Hymn Society in July, 1955.

But, of all families noteworthy for their contribution to hymnody, the name of WESLEY must stand pre-eminent. According to the excellent, though brief treatment of "The Wesley Family" in *The Hymnal 1940 Companion*, the family sprang from Welswe in Somerset, and has been traced back to Gŷy of Welswe who was made a thane by Athelstan c. 938. Sir Herbert Westley of Westleigh, Devonshire (d. 1670) was rector at Catherston and Charmouth in Dorsetshire for a few years. His son, John Wesley (1636-1678) was a nonconformist pastor at Poole, Dorsetshire. In the next generation Samuel Wesley (1662-1735) was ordained in 1689, and in the same year married Susanna Annesley, by whom he had nineteen children, of whom eight died in childbirth. The various Wesleys to be mentioned are related as shown on this chart:



Samuel Wesley, Sr., wrote "Behold the Saviour of mankind," the manuscript of which was blown out of the window into the garden at the fire where John was rescued. Charles Wesley, the 250th anniversary of whose birth we celebrate this year, wrote over 6,500 hymns on every conceivable subject. Christians of all denominations sing "Jesus, Lover of my soul," "Hark, the herald angels," and "A charge to keep I have." His brother John specialized in translations from the German, and was especially interested in the Moravian hymns.

Charles Wesley, Jr., though somewhat overshadowed by his father's greatness, wrote hymn tunes which are considered of high quality, including *BERKSHIRE* and *EPWORTH*, during his time as organist in several London churches, including Marylebone. His brother Samuel composed the tune *BETHLEHEM* for John Wesley's translation of "Commit thou all thy griefs." His son Samuel, best known as Samuel Sebastian Wesley, originally composed *AURELIA* for "Jerusalem the Golden," but its use with "The Church's One Foundation" has wedded tune and text inseparably.

MORAVIAN HYMNODY: Continued from page 46

Psalm in verse three. And who can resist the appeal of the last verse with its firm, confident ending:

O'er every foe victorious,
 He on His throne shall rest;
 From age to age more glorious,
 All blessing and all blest;
 The tide of time shall never
 His covenant remove;
 His Name shall stand for ever,
 That Name to us is love.

It can be clearly seen, then, that the hymnody of the Moravian Church is a thing of substance, and considering the size of the denomination, impressive enough to be worthy of the study and use of other denominations of Protestantism.

DESULTORY THOUGHTS: Continued from page 54

praises with understanding." I have sought in these thoughts to praise famous hymns and to appreciate sacred verse with understanding. In conclusion I would express the conviction that outside as well as inside institutional religion there are not wanting souls who respond to the mystic element in the Christian religion, and this element together with other valuable elements should be expressed in some of our hymns.

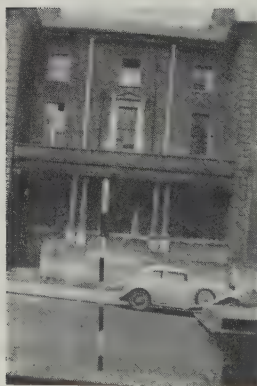
The Hymn Reporter

Mr. Alexander Flanigan, of Belfast, Northern Ireland, whose article on Cecil Frances Alexander appeared in *THE HYMN*, April, 1954, has sent these pictures of great interest to hymn lovers.



Milltown House, Strabane, the early home of Frances Humphreys, at the time of her marriage to the Reverend William Alexander. This picture shows the house before its recent restoration.

Milltown House, now occupied by The Strabane Grammar School, considerably altered and reconstructed for its present use.



(Left) The Palace, Bishop St., Londonderry, home of Cecil Frances Alexander and her husband, who became Archbishop of Armagh.

(Right) The grave of "C. F. A. Hymn Writer," in Londonderry City Cemetery.



DR. SELMA L. BISHOP, authority on Isaac Watts, has returned from special study and research in England. The Editors have learned from her that she is especially anxious to locate a copy of Watts'

Hymns and Spiritual Songs, 13th edition, dated between 1735 and 1739, preferably in the London edition. Her address is 1325 Meander Street, Abilene, Texas,

WOODROW WILSON'S MEMORIAL BAY AND TOMB in the Cathedral of St. Peter and St. Paul, Washington, D. C., was dedicated November 11, 1956. The service included "The Battle Hymn of the Republic," with the final stanza as follows:

He is coming like the glory of the morn-
ing on the wave;
He is wisdom to the mighty, he is suc-
cour to the brave;
So the world shall be his footstool, and the
soul of time his slave:
Our God is marching on.

This stanza, although part of the original hymn, is unfamiliar to most Americans. The first draft of the hymn, dated November, 1861, was revised by Julia Ward Howe and published in *The Atlantic Monthly*, February, 1862. Her revision consisted of a few minor changes in the wording of stanzas 1-5, and the rejection of the above stanza, on the ground that it weakened the climax of stanza 5, "In the beauty of the lilies Christ was born across the sea." Since that time, *The Atlantic Monthly* version has been the authentic one in this country. It consists of the stanzas beginning:

Mine eyes have seen the glory
I have seen him in the watch-fires
I have read a fiery gospel
He has sounded forth the trumpet
In the beauty of the lilies

The stanza quoted above, widely used in England, appears in *Congregational Praise*, (170) and *Songs of Praise*, (578) where the entire hymn is printed with all six stanzas. A facsimile of the original draft of the hymn may be seen in *The Story of the Battle Hymn of the Republic*, by Florence Howe Hall (Julia Ward

Howe's daughter), New York, Harper, 1916.

BISHOP FREDERICK BUCKLEY NEWELL delivered a series of hymn meditations at the Sessions of the Annual Conferences of the New York Area of The Methodist Church, May, 1955. The first, entitled *The Minister's Christology*, featured "How sweet the Name of Jesus sounds." Bishop Moule's "Lord and Saviour, true and kind" was at the heart of the meditation *Christ our Mind*. Considering *Christ our Strength* brought forth the hymn "Blessed Master, I have promised." The final, *Christ our Peace*, was centered on "Jesus, Thou Joy of loving hearts."

THE MORAVIAN CHURCH, celebrating its 500th Anniversary, held a hymn contest to stimulate interest in the anniversary and to secure one or more hymns of merit to mark the occasions. "Come, let us raise triumphant songs" by Anne Borhek Manning, with the tune LENIUS, composed by Mary Borhek Lenius, is printed on the front cover of the four-page leaflet containing the winning hymn texts, including one by Mary Fries Blair, the only sister of Dr. Adelaide Fries, a descendant of Count Zinzendorf.

"UNIVAC 'COMPOSES' HYMNS" is the headline of an article telling of a machine at Harvard University that can write hymns. According to Joseph McLellan, hymn tune writing is only one of the many uses being found for the \$1.5 million Univac, which has been given to

Harvard by the Sperry Rand Corp. The hymn tune writing came about as part of a linguistic problem, studying how the machine can use a simple language. It was decided to begin with music, which is the simplest of languages in its structure. Hymns were chosen because they have a relatively uncomplicated form and all follow basic types. The work fell into two divisions, analysis and synthesis. In the first phase, the machine analyzed statistical properties of 37 popular hymn tunes in four-four time. The result was a table of probabilities with which, given seven notes, the machine could predicate the possible sequences of notes which should follow. This was equivalent to teaching the machine the "constraints" or, according to a more popular expression, the "rules," for this type of composition.

THE ARCHDIOCESE OF INDIANAPOLIS has announced a long-range program to improve the rendition of sacred music in parish churches. The three-phase program, as announced by Father Edwin Sahn, calls for: (1) exploratory meetings with the parish organists, choir directors, and those active in church music to discuss musical and choral problems, (2) presentation of annual "song fests" in each deanery to provide early, uniform, sound training in proper rendition of music and to establish a standard repertoire of approved hymns, and (3) special workshops in each deanery on Gregorian Chant.

"WHY DON'T CHURCHES . . . ?" is the provocative title of a brief but pungent article by Willard A. Pleunthner in the February, 1957, issue of *Christian Herald*. Along with many excellent suggestions for improving the effectiveness of the church and its work by a layman, there is this rather unfortunate essay into the field of hymnology: "Often when I visit other churches I wonder why they sing so many unfamiliar hymns. And it's not just because I belong to another denomination or communion. In many cases the congregation doesn't know the unfamiliar hymns any better than I do. Why don't more churches sing more often those familiar hymns which might be called "hit hymns" in unbiased surveys? There are several such polls, but here are the titles which came out on top of one made by General Electric Company: "Softly now the light of day," "Dear Lord and Father of mankind," "God be with you," "Love Divine," "Eternal Father," "Be still, my soul," "Faith of our fathers," "Come, ye thankful people, come," "Rock of Ages," "America the beautiful," "In the garden." If these hymns are in your church's hymnbook, they make excellent ones to sing in the processional and recessional parts of your service. . . ." It is the fervent hope of the Editor that no one takes this well-meant advice, as with the possible exception of "Love Divine," "Come, ye faithful people," and "America the beautiful," are any of these fitted for such use.

REVIEWS

The Youth Hymnary, Lester Hostetler, Editor. Faith and Life Press, Newton, Kansas, 1956.

Mr. Hostetler of the Mennonite faith has edited a Youth Hymnal worthy of its name! Years of concentrated study and research have gone into the making of this hymnal. Mr. Hostetler has kept to the business at hand and constructed a religious song book without transgressing upon the work of the Department of Religious Education. His omission of all the worship materials which editors usually think necessary toward the completion of a hymnal is well taken. Also an unusual feature in this hymnal is the retention of some of the fine traditional, original German hymns of the Mennonites with English translations.

Part songs for treble voices and the two-part songs, form a large portion of the hymnal. What greater joy could young people have than to sing hymns (some for S.A.B.) especially arranged for them? One cannot imagine a more wholesome or profitable evening's entertainment than to "gather round," singing and preparing these delightful carols and hymns for young people's services, or to enjoy them informally at a youth conference. Canons, or two- and three-part rounds lend so much fun and matching of wits in such wholesome material as a song by Michael Praetorius, Handel or Mozart, or the poetry of Paul Gerhardt. These also make for excellent choir repertoire for young people. The S.A.B. hymns could easily be employed in

small adult choirs.

A wealth of good and unusual music is to be found in the long list of Christmas Carols. An entire story woven around the second chapter of the Gospel according to St. Luke can be found in this list and could easily produce a program in continuity.

The afore-mentioned German hymns are a heritage which should not be lost. So often these hymns fall into disuse because they are neither stressed for their lasting value nor included in the American hymnals. Such a wonderful hymn of trust and guidance as "So nimm denn meine Hände und führe mich" (in other versions, "Nimm Jesu meine Hände,") is a fine prayer hymn. Or, one listed under "Missions":

Die Sach! ist dein Herr Jesu Christ,
Die Sach! an der wir stehen.
Und weil sie Deine Sache ist
Kann sie nicht untergehen."

The translations though good or fair in most instances, can in no wise compare with the original meaning. In the latter instance I take exception to the child's hymn "Gott ist die liebe, er liebt auch mich," with its five beautiful stanzas. The translation does not reveal the original beauty which in times past has contributed so much to the faith of both adult and child. It is a good Gospel Song and has a charming setting. Also, the Christmas Carols so familiar to those heard in German homes: "O Tannenbaum" and "O du Fröhliche, O du Selige Gnaden bringende die Weihnachtszeit." What treasures! There are several others of equal value. The paraphrase of the *Te*

Deum: "Grosser Gott, wir loben Dich" is one of the finest.

Our American heritage has been included in the Negro Spirituals, White Spirituals and the Gospel Songs. There are some seventeen Negro Spirituals and three White Spirituals. The latter are not as familiar to use as are the former, but are surely worth learning. In the Negro Spirituals there are several unfamiliar but strong musical settings. These include the seldom heard spirituals: "My Lord what a Morning," "He's got the whole world in His hand" and "Burden down, Lord."

Somehow, I always take exception to the inclusion of so many Gospel Songs, particularly the weak ones. Still, in most instances the theology may be correct, but the poetry is often trite and repetitious and the musical structure, unsatisfactory. Nevertheless, this forms a part of our American culture and has given great satisfaction to many people. The remainder of the hymnal, however, is good, for the twenty-two Gospel Songs do not overshadow those hymns of finer and rarer quality. In short, the editor has set a pattern which might be emulated in future hymnal editing.

—HELEN ALLINGER

The Children's Hymnal, Concordia Publishing House, St. Louis, Missouri, 1955. pp. 432. \$1.65 plus postage.

Although space will not permit as full a review of *The Children's Hymnal* as one might desire to make, a few highlights are mentioned together with the recommendation that ministers of music

in search of a hymnal for children should not miss this one, before purchasing. The general division of the 300 hymns is as follows: The Church Year (74), Times and seasons (33), Worship and Praise (42), The Word (16), The Christian Life (19), The Church (27), The Sacraments (7), The Nation (5), General (51), For small Children (26).

Other features of *The Children's Hymnal* are: Twelve orders of services together with music designed to lead the child eight to thirteen years of age by natural transition into adult worship. The three great Christian Creeds are included; Psalms and other Scripture selections, Luther's small Catechism, prayers and collects for all occasions and private prayers, Indexes of texts and tunes complete the hymnal.

The Children's Hymnal is strikingly rich in Christian symbols and illustrations. These symbols, which number more than sixty are briefly explained in the front portion of the hymnal. Such illustrations as a drawing of the Wartburg in connection with the hymn "A mighty Fortress" add powerfully to a child's interest and understanding of the hymn concerned. Although a wide range of hymnody is included, such as French, English, Welsh, Latin and Scandinavian, one senses soon, that the many eras of German hymnody form the bases of *The Children's Hymnal*. Some transposition and re-harmonization has been done, undoubtedly to heighten the appeal of this hymnal for children. In certain instances this has improved the hymn. In others, speaking now of re-harmonization,

it has detracted, in this reviewer's opinion. While the march-like rhythms of "Onward Christian Soldiers" and "Stand up, stand up for Jesus" become more hymnlike with the harmonization they have been given, "Joy to the World" loses its zest and becomes ponderous at times. Many old favorites such as "Abide with me" and "Holy, Holy, Holy" together with a number of Gospel hymns expressing the childlike trust in God's forgiveness and care are included. A new hymn in this latter category is Palgrave's, "Thou who once on mother's knee" set to a tune by Harold W. Friedell, named DAVID VALLEAU.

Whatever criticism might be entertained with respect to the hymnal, in addition to the points noted above, would be that in a very limited sense it is provincial. While the rhythmic versions of certain German chorales found herein are authentic, without doubt, it would seem that usage has dictated certain modifications in the interest of simplicity and full congregational participation. The syncopated rhythms of "Ein Feste Burg," "Herr Jesu Christ, dich" and others, it is safe to say, will not be adopted by non-Lutherans. It is also likely that Lutherans of other synods, not represented in this publication, will either ignore this group entirely or adapt the rhythms to the non-rhythmic or spondaic.

All in all, *The Children's Hymnal* leaves little to be desired. The publishers have made available a hymnal for children which from cover to cover is at least representative of the finest in Christian hymnody and

within the scope of its 300 hymns there is reflected a devotion and thoroughness which we have come to expect from this branch of the Lutheran church. —ROLF ESPESETH

A Letter to The Editor

Of the *leisen* mentioned by Johannes Riedel in his interesting article the first five on his list, also *Mensch willst du leben seligch, In Gottes Namen fahren wir*, and *Christ lag in Todesbanden* appeared in English with the proper tunes in Coverdale's *Goostly Psalems*. *O du armer Judas* (or rather the melody) was used as the tune for Psalm cxliii in the Scottish Psalter of 1564/5.

As a later illustration of the use of *Christ ist erstanden* in association with *Victimæ Paschali* one can point to the *Ritus Ecclesiastici Augustensis Episcopatus . . . Dilingæ . . . M.D. LXXX.*, in which at Eastertide the final rubric at the end of the *Visitatio sepulchri Domini* reads:

Hinc cantat Chorus notam sequentiam VICTIMÆ PASCHALI &c. Et singulis eius versibus interponitur canticum Germanicum, quod etiam a populo celebriter decantatur, CHRIST IST ERSTANDEN. Postremo a Choro decantatur, TE DEUM LAUDAMUS.

The words in full are printed on p. 98; the music with the first verse come at the end of the book, together with the tunes for eight other German hymns.

The book as a whole is interesting for the frequent use of the "vulgar tongue" as our English Prayer Book calls it. —MAURICE FROST

Observing The Moravian Quincentennial

March 1, 1957, marked the 500th Anniversary of the founding of the Moravian Church, the oldest organized Protestant sect. A Service on March 3, in the Memorial Coliseum, Winston-Salem, North Carolina, officially opened the five hundredth anniversary year. From August 13 to September 10 the General Synod of the World-wide Moravian Church meets in Bethlehem, Pennsylvania, with official delegates from home provinces, America, Czechoslovakia, England, and Germany, with fraternal guests from many of the mission fields around the world. On November 10 the closing of the Anniversary Year will be climaxed with a service of Holy Communion and Rededication in every Moravian Church in America.

Non-Moravians are urged not to miss this opportunity to pay tribute to the Moravian contribution to the establishment of Protestantism on Reformation Sunday, October 27, 1957. Many denominations have been studying church history during the past year, and special emphasis may well be placed on the contribution of the followers of John Huss to the work carried forward by all of the reformers.

Through Five Hundred Years, a popular history of the Moravian Church, by Allen W. Schattschneider, has been published by the Comenius Press of the Interprovincial Board of Christian Education, 79 W. Church St., Bethlehem, Penna., and 500 S. Church Street, Winston-Salem, N. C. Dr. Adelaide Fries' *Distinctive Customs and Prac-*

tices of The Moravian Church, provides a wealth of useful information and background for various Moravian traditions; the 64 page booklet is available at 25c from the Moravian Bookstore, Bethlehem, Pennsylvania. Historians will find *A History of the Beginnings of Moravian Work in America*, a publication of the Archives of the Moravian Church, Bethlehem, Penna., to be a translation of George Neisser's manuscripts. Two Moravian "greats" may be appreciated in: John R. Weinlick's *Count Zinzendorf*, Abingdon Press, and *The School of Infancy*, being a translation of John Amos Comenius' classic on pre-school education, with an introduction by Ernest M. Eller. Edward Langton's *History of the Moravian Church*, published in London, by George Allen & Unwin, Ltd., is the story of "the first international protestant church." *Wilderness Christians*, by Elma E. Gray and Leslie Robb Gray, tells of the Moravian Mission to the Delaware Indians, published in 1956 by Cornell University Press.

Naturally, all hymnic enthusiasts will wish to own a copy of the *Hymnal and Liturgies of the Moravian Church* (1920), containing a number of Moravian chorales, as well as the various Liturgies used by the Church.

In connection with the Quincentennial a number of pamphlets were prepared; the most helpful for non-Moravians are: "Pioneers in Moravian Education," Dr. Raymond S. Haupt, "Christ, the Center of our Faith," Dr. Vernon W. Couillard, and "How our Church began,"

George C. Westphal. All of these may be obtained from the Board of Christian Education at either Bethlehem or Winston-Salem.

Church musicians will be greatly interested in publications of the Moravian Music Foundation, Inc., of Winston-Salem, under the direction of Donald M. McCorkle, Executive Director. No. 1 is "The Moravian Contribution to American Music," No. 2 is "John Antes, 'American Dilettante,'" and No. 3 is "*The Collegium Musicum Salem: Its Music, Musicians, and Importance.*" Especially valuable is the listing of Moravian music publications in the G. Schirmer Edition.

H. W. Gray, Inc., New York, has issued 22 anthems in the series "Early American Moravian Church Music," edited by Dr. Clarence Dickinson, with English translations by Dr. Helen A. Dickinson. These anthems, published in cooperation with the Moravian Music Foundation for this Anniversary celebration, provide a treasure-trove of unique and refreshing numbers for the discriminating choirmaster. Helpful historic and biographical notes will be useful in educating choristers regarding this important pioneer sect and its impact on American church music.

Other Moravian anthems available from H. W. Gray include: "Jesus Christ, our Strong Salvation" (Huss-Dickinson), suitable for Communion or Reformation Sunday; "Evening Hymn of the Moravian Brethren" (arr. Dickinson) "Grace before singing" (Gregor-Dickinson), useful in Music or Choir Festivals, as well as for in-

troits; "Hosanna" (Gregor-Bitgood), a simpler form of which is found in the Moravian hymnal, and is appropriate for Palm Sunday or for use in Advent; "Lightly, lightly bells are pealing" (arr. Charlotte Lockwood Garden), available in SA or in SATB with narrative portions for the minister, appropriate for Christmas; and the "Hussite Hymn" of Ziska, harmonized by Smetana.

The traditional Moravian Christmas (sometimes called Advent) Star is rapidly coming into prominence among non-Moravians. Its striking symbolism of the missionary faith of the Moravians and its effectiveness as a part of the Christmas decorations, makes it unique. Moravian Christmas candles, made of beeswax with gaily colored ribbons around the base, and set in star-holders, make ideal gifts for members of the choirs, and may be obtained inexpensively from the Moravian Bookstore in Bethlehem. Boxes of attractive Moravian notepaper with historical sketches may be purchased, as well as special sterling silver Moravian seals, spoons, plates and Moravian mints.

Copies of the Bulletin from the identical Moravian Festivals, at Crescent Avenue Presbyterian Church and The Brick Presbyterian Church, may be obtained from the office of The Hymn Society, along with the historical commentaries read at the Festivals by the Editor of THE HYMN. *The American Guild of Organists Quarterly*, January, 1957, includes an article by Dr. Joseph A. Maurer, "Moravian Church Music—1457-1957."

Progress Report on the Dictionary of American Hymnology

Various members of the committee of the Society responsible for the preparation of this monumental dictionary have made progress during the past year in the preparation of historical essays and biographies covering the hymnody of several of the larger denominations. Last Fall the decision was made to use International Business Machine punch-card techniques for the indexing of the estimated 3,000 American hymnals to be covered by this *Dictionary*. This will expedite the work in much the same way that the new concordance to the Revised Standard Version of the Bible was compiled this past year.

The work is well under way, but it has really only begun. The chairman of the committee is interested in contacting persons who are familiar with the hymnody of a number of the smaller denominations, and who would be willing to cover some of them for the Dictionary. He is also very much interested in communicating with any students who can contribute a minimum of 160 hours work during their summer vacation working on the indexing of some of these hymnals. Such indexing can be done, on special cards prepared for the purpose, anywhere there is a sizable hymn-collection. Full credit will be given in the Introduction to the *Dictionary* to all collaborators. Essays prepared on the hymnody of a given denomination may be given prior to publication in church periodicals if desired, or they may be used as term papers

or theses as opportunity arises. This is an excellent opportunity for college or graduate students to combine such assignments with something very much worthwhile. Write:

The Rev. Leonard Ellinwood,
Chairman, Dictionary of American Hymnology Committee,
3724 Van Ness Street, N.W.,
Washington 16, D. C.

Among Our Contributors

DR. JOHN H. JOHANSEN, a member of the faculty of Salem College, Winston-Salem, North Carolina, is one of the outstanding writers of America in the field of Moravian Hymnody.

DR. MAURICE FROST, Deddington Vicarage, Oxford, England, is a specialist and authority in the field of English and Scottish Psalm Tunes, a distinguished author and scholar.

THE REVEREND FRANK B. MERRY-WEATHER is Rector of St. Lawrence' Church, Oxhill, Warwickshire, England, a number of whose hymn texts have appeared in this periodical.

DAVID A. KNICKEL, co-chairman of the Hymn Festival Committee of The Hymn Society of America, is on the administrative staff of Wagner College, Staten Island, New York.

EDWARD BRADFORD ADAMS, residing in Pasadena, California, is well-known for his intensive hymnic scholarship; the material printed in these pages represents a small sampling of his vast accumulation of research.